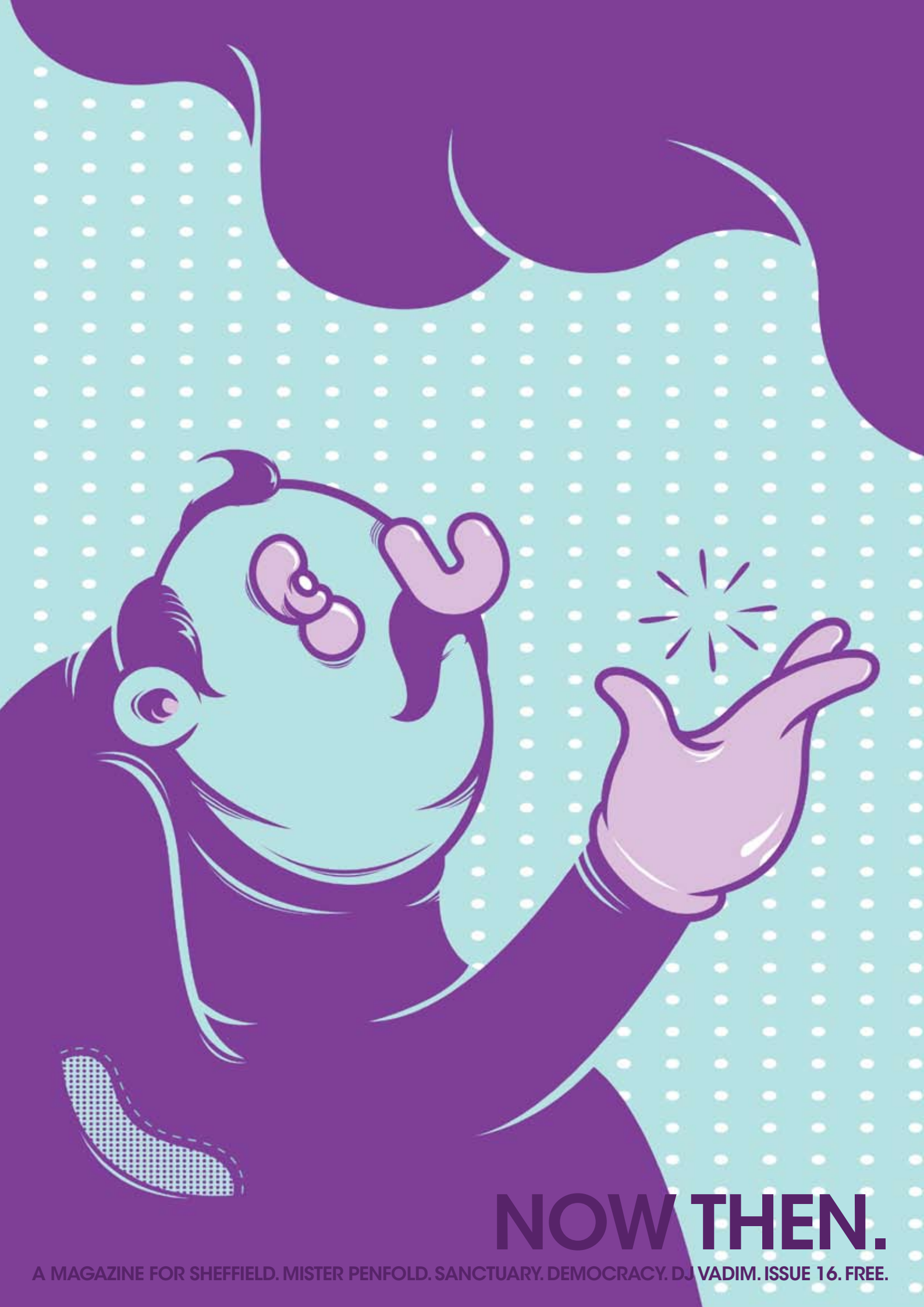




NOW THEN.

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NOW THEN
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NOW THEN.

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JULY 2009.

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WE AIM.

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TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC, TRADE AND LOCAL POLITICS.
TO CULTIVATE AND EMPOWER COMMUNITY CHOICE, VOICE AND RESPONSIBILITY.

CONTENTS.

FREE INFLATABLE MAGGIE THATCHER DOLL INSIDE.



'EXIT' WOODCUT
BY MISTER PENFOLD.
PENETPAPER.COM

EDITORIAL.

JULY.

May we introduce Mr Penfold, a dab hand at distinctive prints and illustrations hailing from Cambridge.

This issue we have another spot-on article from Doug Pyper about the media. We've also got a new contributor in the form of City of Sanctuary, a movement that is campaigning for a fair asylum system in the UK.

This month the music section is sporting a full page review of Peace in the Park and an interview with DJ Vadim.

Massive thanks to everyone who came down to Peace in the Park and made it another successful year. It was a miracle the weather held out on the day. Maybe the rain dancing did help.

SAM.

P.S. In the last issue we said you can eat the packaging at Green Steps chip shop in Hunter's Bar. This is not yet the case, so for the minute we advise against it...

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ON ABBEYDALE ROAD, NEAR MOUNT PLEASANT PARK, A SIGN ANNOUNCES THAT “WORK PROGRESSES ON THE JIBBOOM”. THIS CRYPTIC STATEMENT TURNS OUT TO SIGNAL THE OPENING OF A NEW LITERARY AND MUSICAL CAFÉ NAMED THE RUDE SHIPYARD. NOT WHAT YOU’D EXPECT IN A PERIOD OF ECONOMIC DOWNTURN. THE COUNCIL CURRENTLY HAS PLANS TO ENCOURAGE CERTAIN VACANT SHOPS TO BE USED AS CREATIVE SPACES, BUT IN THE MEANTIME THERE’S SOME EXCITING PLACES SPRINGING UP ALREADY.

I’d read a bit in the national press about local councils taking the initiative to open up empty shops for artists looking to exhibit their work. When artists struggle to find exhibition space and shop fronts are standing empty, why not put the two together and bring a buzz back to the area?

This happened in Stroud, where for the past 13 years a dedicated group has done up around 25 vacant shops to be used by artists, either to work in or use as exhibition space. This isn’t ideal for all artists – factors such as humidity might be difficult to control and the situation doesn’t offer much stability, but it’s an opportunity worth exploring.

Sheffield City Council adopted a vacant shops strategy in May this year (full cabinet report on the Council website). Described as a “creative response to the recession”, the report focuses on shops around Cambridge Street and the Moor. One of the plans is “to turn the Cambridge Street area into a lively and creative streetscene [...] with an emphasis on creativity and independents”. News at the time of press is that there is already a waiting list, despite there being no official public announcement.

This isn’t a new idea for Sheffield. The Encounters Shop has featured a series of participatory art projects in disused stores and temporary spaces over the last five years. I spoke briefly to Ruth Ben-Tovim from Encounters Arts about the new plans from the Council. She emphasised the importance of participation in these new projects, particularly from passers-by, shoppers and the local community, and also how the history of a space and the theme of exchange could be explored.

While we wait for the Council plans to get underway, there are new places opening up that are worth checking out. One new venue that has a focus on participation is the Co-op Café, a community café and arts venue on London Road. Polly, the owner and brains behind the café, described the many ways people can get involved. In particular, the garden behind the café is independent from the venue and open to people from the local community to use, including customers from the adjacent takeaways. Polly also has experience of working with asylum seekers and suggested that being involved in the garden could be very grounding for people in that situation. “To have a piece of soil that’s yours can be very therapeutic,” she said.

On the arts side, the Co-op is a venue where local artists can display and sell their work for a minimal commission. It is also a space where kids are welcome and not simply permitted, with regular art and craft activities and kid-friendly menus.

If you know of a new venue encouraging creative work and would like more people to know about it, then get in touch.

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ENCOUNTERS ARTS.

The Encounters Shop is no more, but there’re still other projects going on at encounters-arts.org.uk

SHEFFIELD LETS.

sheffieldlets.org.uk

KAT COUSINS.

SAT 4TH JULY

THE RETROSPECTIVES

IVY STATE + THE LETTER

THUR 9TH JULY

CHIEF

THE PAPERDOTS + WHISKEY COVE + TAKE TO THE SEAS

SAT 11TH JULY - PLUG SOUNDCLASH PRESENTS...

SECTION 60

DISCOKISS + KARTICA + THE LEGION

WED 15TH JULY - THE GIG CARTEL PRESENTS...

MAGAZINE

FRI 17TH JULY - SUMMER OF LOVE

THE GENTLEMEN

THIS CHILDHOOD STORY + KING QUENTIN

SAT 18TH JULY - PLUG SOUNDCLASH PRESENTS...

THE UNFORTUNATE INCIDENT

LA FOLIE + THE CARTELS + FASHION VICTIMS

FRI 24TH JULY -THE GIG CARTEL PRESENTS...

THE LITTLE COMETS

FLYING SQUAD + RISKY HEROES

FRI 7TH AUG

RUBERLARIS

SUN 30TH AUG - THE GIG CARTEL PRESENTS...

A FLOCK OF SEAGULLS

THUR 10TH SEP -THE GIG CARTEL PRESENTS...

JON ALLEN

FRI 11TH SEP -THE GIG CARTEL PRESENTS...

THE MEN THEY COULDN'T HANG

DEAD LIKE HARRY

SAT 19TH SEP -THE GIG CARTEL PRESENTS...

IMELDA MAY

THUR 24TH SEP

MUMFORD AND SONS

FRI 25TH SEP

SIMIAN MOBILE DISCO

YOUNG FATHERS

SAT 3RD OCT

ZERO 7

FRI 9TH OCT -THE GIG CARTEL PRESENTS...

KATE WALSH

SAT 10TH OCT

VOLCANOES

LEFT AJAR + GREEN BALL FLYERS

FRI 4TH DEC -THE GIG CARTEL PRESENTS...

LEGEND...A TRIBUTE TO BOB MARLEY

CLUB REGGAE

FRI 11TH DEC -THE GIG CARTEL PRESENTS...

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SAT 12TH DEC -THE GIG CARTEL PRESENTS...

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WED 16TH DEC -THE GIG CARTEL PRESENTS...

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WHEN SUMMER HEAT SUFFOCATES SHEFFIELD THE CITY GETS HOTHEADED, REVELLING IN BARE SKIN, MUSIC AND FREEDOM. BUT A FLOOD OF ALCOHOL AND AGGRO CAN LEAD TO BROKEN BODIES AND FRACTURED MINDS.

While some families go for a nice day out at the beach and a quiet paddle, their neighbours have a car race before littering the street with piss and chips. Gangs form in the vacuum of lost communities, living by a philosophy of 'who cares sins'. Demob happy kids burn schoolbooks on funeral pyres of wheelie bins and woodsheds. Multi-agency task forces of council workers and police work alongside the community to try and mend bridges. But for every step forward the community gains more problems.

For many communities in Sheffield, one solution is a Section 30 order, which allows police to break up groups of two or more people on the street if they are causing upset. Often the curfew just shifts crime to neighbouring areas and locals are given a practical example of what a police state might be like. Yet curfews do offer respite to residents as order is enforced, so a recent council decision to limit several orders to four months instead of six was met with dismay. The response is that services need to think 'outside the box' to solve problems once and for all.

One hint of where the outside of the box might be is in the Council's trial of Community Justice Panels. Community justice comes in many forms. Pitchforks, staves and lynchings used to be popular for sorting out folks who looked funny. The mafia or IRA provide beatings for drug dealers and knee-cappings for burglars.

The Council's idea of community justice is focussed around smaller crimes like vandalism and petty theft. A panel of local representatives will decide if a case needs answering. If guilty, the offender has to explain themselves and make amends directly to the victim. The victim gets to see that their brutish nightmare is just a messed up kid or someone who had a few too many. The offender feels they can become part of the community again.

Community Justice Panels rely on mediation to ensure that the victim is happy with the process. Given the complex nature of this role and the fact few people are confident enough to even complain anonymously, volunteer mediators will need lots of training. In Sheffield they get one day. This is restorative justice done on the cheap.

But while the Council wants to think outside the box, the Government would like to get us all into a box with the £5 billion ID card scheme. This aims to digitise the population with 50 handy facts about every inhabitant recorded in a database, including favourite colour and what sort of Mr Man character you are.

The Government says under the scheme police will be able to stop people and see if they are terrorists or hardened criminals. Opponents point to three main problems:

1. When holding sixty million eggs, you might want to carry them in more than one basket, in case someone hacks in to the basket using an e-spoon.

2. Terrorists and hardened criminals will hand over the nice ID card they got made in China for half the price of a real one.

3. It's a really stupid way of spending £5,000,000,000.

In a recent Council debate not one person spoke up for the idea. In the same meeting some complained that Big Brother is already in Sheffield, as children's fingerprints are being used to check books in and out of school libraries in the name of convenience and cost. Fingerprint recognition could be used for all sorts of things, like paying for shopping and opening car doors. It is tempting to see a future where all this will somehow reduce crime, yet it will not get at the causes.

Communities are not healed by CCTV; an assault is not taken back by ID cards; kids who half-drink themselves to death every other night will not be deterred by cells or sentences. We could give the police more right to use force, with public floggings and hangings becoming public entertainment once more, or we could try and knit our communities back together, piece by fractured piece. That would take bravery, trust, stability, openness and a belief that as much as we all have fears and wants, we also have our hopes. We like the warmth of summer, bare skin and freedom. From the wideboys on the streets to the families on the beach, we're not so different and we're not so bad.

MESH Community Cohesion Services (MESH) is a charity based in Sheffield, dedicated to the use and promotion of mediation as a means of conflict resolution - meshccs.org.uk.

No2ID campaigns against threats to liberty and privacy such as ID cards - no2id.net.

101 Anti-social Behaviour Hotline helps neighbourhood teams keep a track of problems and can help sort out solutions.

COUNCIL AXE.

COMMUNITY PROBLEMS AND COMMUNITY JUSTICE.

PAGE SEVEN.



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WHEN THE ENLIGHTENMENT PHILOSOPHER MONTESQUIEU CONTEMPLATED THE TRIAS POLITICA HE ENVISIONED A SYSTEM OF GOVERNANCE WHEREBY AN EXECUTIVE, A LEGISLATURE AND A JUDICIARY WOULD CHECK AND BALANCE EACH OTHER, LIMITING THEIR RESPECTIVE POWERS. IN OUR PARLIAMENTARY SYSTEM, WHERE THIS SEPARATION IS IMPERFECT, THE RESPONSIBILITY OF THE MEDIA LOOMS INCREASINGLY LARGE.

Read all about it! Our political overlords have been caught with their hands in the till. For weeks now the graceless stumbling of apologetic politicians has dominated our media. MPs of various colours have crawled out of hiding to feverishly intone their mantra: "It was within the rules." Meanwhile, Westminster's finest are scrabbling around the mire, desperate to pacify a baying public with their proposals for constitutional reform. Suddenly, decentralisation, proportional representation and fixed-term parliaments are all back on the agenda. Throughout this shambles, whilst rubbing our MPs' noses in their collective filth, the media has largely portrayed itself as the voice of the people. To a significant extent, this characterisation has been popularly accepted. Yet, at a time where political capital is as hard to come by as financial capital, the media's potent ability to provoke shifts in policy presents journalists with a responsibility for transparency, akin to that of politicians, which is not always lived up to. With this observation in mind, let us briefly survey two parallel stories of suppression.

Heather Brooke is a journalist of whom few appear to have heard, yet it is thanks largely to her that MPs' expenses claims were brought to light. In March 2006, she filed a request for a detailed breakdown of the expenses claimed by MPs under the Additional Costs Allowance. Since the Freedom of Information Act 2000, requests for such disclosure have been given statutory backing, yet, despite this, her requests were repeatedly refused. She approached the Information Commissioner, who again refused to publish the receipts. Ms Brooke and the Speaker of the House of Commons then appealed and counter-appealed until the case reached the High Court. The result? The court made the order for disclosure.

Ostensibly, this shows the separate powers in play, an independent judiciary invoked the rule of law to check the tendency towards secrecy in the legislature and executive. Yet, crucially, as Ms Brooke pointed out, it was the press who were responsible for chiselling "out of MPs' grasping hands the detailed receipts of their expense claims". Thus, the press acts as a powerful check on government, leading to its informal characterisation by constitutional theorists as the external 'fourth branch' of government.

Now for a similar story with different characters. On 9th November 2004, a report on the BBC's coverage of the Israeli-Palestinian conflict was placed before the BBC's Journalism Board. The Balen Report was thought to point towards possible bias on the part of the BBC. On 8th January 2005, Steven Sugar, a London lawyer, submitted a request under the Freedom of Information Act for a copy of the report. The BBC refused. He approached the Information Commissioner, who again rejected the request. The BBC and Mr Sugar then appealed and counter-appealed until the case reached the House of Lords, the UK's highest court, on 11th February 2009. The result? The Balen report should be disclosed.

Lord Falconer, the Lord Chancellor who helped usher in the Freedom of Information Act, has called for politicians to end their "elitist culture of secrecy". Yet, as we see from these parallel examples, it seems that this would leave the problem half-solved. Not only do we need greater transparency from our politicians - we also need it from our media, particularly as they prove indispensable for holding the government to account. When a publically-funded BBC routs the political classes over expenses with one hand, while shielding its own apparent bias with the other, searching questions need to be asked. When one takes into account that the BBC spent upwards of £200,000 of our money in this attempt at concealment, the BBC's derision of MPs for raiding the public purse begins to lack the moral force that it should have.

Among the manifold lessons we can take from the MPs' expenses debacle is that the public understands the media to speak with greater democratic legitimacy than our elected representatives. If the BBC and other media institutions are to present themselves as the voice of the people, the people have a right to insist on greater transparency. Moreover, this parallel secrecy shows us the danger of accepting the views of the media without first submitting them to careful scrutiny. As a general election gradually looms and the media's political influence begins to peak, an insistence on such transparency on the part of both politicians and journalists would only serve to strengthen our ailing democracy.

DOUG PYPER.

DEMOCRACY DIES...

...BEHIND CLOSED DOORS. READ ALL ABOUT IT!

PAGE NINE.

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POETRY EVENTS

Thursday 2nd July - Now Then Issue 16 Launch @ Dulo, Cemetery Road. Featuring music and readings from Word Life. Free entry.

Tuesday 13th July, 8.00 pm - Antics @ the Red Deer. This month's guest at the regular poetry, Spoken word & open mic event is Derbyshire's first laureate, Kathy Grindrod.

Wednesday 15th July, 6.30pm - 9pm - Oxfam Poetry Night @ Oxfam Bookshop (West St / Glossop Rd). Featuring 4 Sheffield poets: Frances Leviston, Chris Jones, Helen Mort and Ben Wilkinson. £2.50 donation on the door and free Life Lines poetry CD.

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are the ball-catch in the air. Pitch
yourself in to the gaping sky. Everything
you say has the power of prayer
to those who listen.

NAOMI WODDIS.

ARE YOU BEING SERVED?

There are pubs
where the front door
shuts behind you
like a coffin lid

and strangers
throwing darts
stop their game
to stare you out.

Pubs still cast
in smoke so thick
you barely see your hand
before your face

or where the lights
stay dim, the floor unswept,
the glasses taste
of mushroom spores.

Silent pubs
where nothing moves
or breathes except
a small, white dog

who bares his teeth
until you slink away
back out into the rain
you came from.

Pubs where the landlord
eyes your every move
and doesn't say a word,
or, worse, draws close

to read your fortune
in the dregs left
at the bottom of your pint glass,
talks of market days

and heavy weather,
meetings in the rain,
danger in the
cruel, bright frost.

Pubs you've seen
before in dreams,
down long, untravelled
country roads

or by the river
where you lost your way,
went stumbling through
the city's dark

and from your sleep
you've seen their lights
you've heard them
call to you:

It's getting late -
won't you come in?
Won't you draw up your chair
and drink again?

HELEN MORT.

These poems are part of a performance called
'A pint for the ghost', based on ghost stories and
legends from Derbyshire and South Yourkshire.

The show will be touring the UK next year and the
poems are forthcoming from Tall-Lighthouse this
autumn.

More details can be found at

apintfortheghost.blogspot.com.

POETRY REVIEW.

COLD HILL POND. MICHAEL MCCARTHY.

SMITH/DOORSTOP BOOKS: £4.
Available from The Poetry Business -
poetrybusiness.co.uk.

McCarthy has just been named the winner of The Poetry Business's Book and Pamphlet competition for 2008/9. This recent pamphlet shows why.

While these might not be biographical poems, they are so intensely personal you believe they must be from the man's own life. We track from the bewildered childhood of Knitting ("Later on it got all mixed up./Adam and Eve, The serpent.") through the intimate thrills of adolescence in Smoking ("The excitement was/Knowing I wouldn't be found out") to the struggles of later life in Patient ("Knowing how I hate hospitals/I try to distract myself"), culminating in the serene end-piece A Dream of White Flowers, which is perhaps about passing out of that cycle of life but certainly brings the poet full circle: "I am/Knit back into my history."

You can perhaps tell by the tone of these quotes that the voice is also personal and conversational. You can hear the man quietly unfolding a life in front of you, by a fireside, maybe, deceptively straightforward. But he's sly with deft touches, too, a couple a poem, which tell you McCarthy is in perfect control of his language: the deliberately confused narrative in The Accident, for example, to represent the befuddled survivor; or odd touches of almost mystical lyricism, like this among my favourite moments:

"I awake to the residue, the dream
already silk scarf, snow-melt."

NOEL WILLIAMS.

WORDLIFE.

NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

CHANNEL 4 TO REVOLUTIONISE REALITY TV WITH 'NEWS' SHOW

AS THE NATION SETTLES DOWN FOR A TENTH SUMMER OF BIG BROTHER, THE PRODUCTION COMPANY BEHIND THE PROGRAMME HAS ANNOUNCED PLANS FOR ITS MOST AMBITIOUS REALITY TV PROJECT YET - CHANNEL 4 NEWS, A SHOW INVOLVING SIX BILLION CONTESTANTS TAKING PART IN WHAT IT CALLS "AN INTERACTIVE GLOBAL EXISTENCE."

Endemol hopes that Channel 4 News will capitalise on the country's continued appetite for reality television. "You won't believe what you're watching," its creative director Andrew Golding told No Quarter. "This show is almost too real."

The programme borrows many of Big Brother's key premises but applies them on a massive scale. Contestants will be set a range of daily tasks to complete with the aim of delaying their permanent eviction for as long as possible. And while millions are destined to be removed from the programme each day, new participants will be introduced in similar numbers.

This process, along with the rest of the show's rules, is regulated by an unseen authority who has the power to alter conditions on the set without warning or explanation.

Endemol expects Channel 4 News - or "the news," as Golding calls it - to be a ratings winner. Yet despite confidence in its "universal appeal," the show has already received pre-emptive criticism.

Contestants in Sri Lanka, the Gaza Strip and much of Africa have complained that their daily challenges are far tougher than those faced in the West. Conversely, European and American participants argue that those born into civil war, famine and dictatorship are much more likely to make it into Jon Show's daily highlights programme and win viewer support.

Meanwhile TV critics are less confident than Endemol that the show will be a success. "There's little chance that this will work," said Dinusha Anwar. "Who's going to tune in day after day to find out what's happening to a bunch of people they've never heard of?"



MORE INSIDE

WACKY STUDENTS DRESS UP FOR BAR CRAWL



EDUCATION SYSTEMS OFTEN REFLECT A BELIEF THAT EDUCATION SHOULD SOLELY INVOLVE ACQUIRING GENERAL KNOWLEDGE, BASIC LITERACY, NUMERACY, FACTS, STATISTICS AND SOME CONCEPTS OF THE POWER OF REASONING AND LOGIC.

This article will be looking at the 'social and emotional aspects of learning' (a.k.a. SEAL) that are being introduced in secondary schools near you. To understand SEAL we need to change the definition of traditional education to one that is more human, holistic and brings a community approach (Weare, 2000). Self-empowerment and better use of our minds should also be a part of the educational system.

In general, a more meaningful educational system must be based around philosophy, ethics, debate, service and positive action and thoughts. Who helps you to determine what is meaningful in your life and how to learn from your mistakes? All experiences we have can be used to create new tools for our mental box in pursuit of a happier, easier life. Our day-to-day relationships with others are better than any book I know for teaching humility, kindness, respect and courage.

This is not a suggestion that we do away with teaching general knowledge about our shared reality. Science, English and Maths are all key to a better future. But both academia and experience count, and at the moment the latter is considered less valid. Can SEAL remedy this?

What we teach and how we teach it has always been a subject of debate. We have seen New Labour's introduction of many new initiatives, such as a citizenship curriculum and the Every Child Matters policy. Some of the changes Labour has made have helped and some have been little more than token gestures. However, things seem to be happening in education, with the long-awaited removal of the SATs being brought up again by the Conservatives. If that wasn't good enough, I am now writing about a policy I really like the look of. Shock horror!

The people behind the policy have described social and emotional skills as:

"Skills that support the making of positive relationships with other people, of understanding and managing ourselves and our own emotions, thoughts, and behaviours, and understanding and responding to the emotions and behaviour of others, in ways that are in the best long-term interest of ourselves and others." - SEAL website.

When you go beyond the surface it gets even better, with quality academics such as Howard Gardener being cited. The founder of 'multiple intelligence theory', Gardener's work is amazing. A change really would come if everyone working in education had some basic knowledge of his ideas. SEAL is particularly interested in his work on inter-personal (with others) and intra-personal (with self) intelligences. There are seven forms of intelligence, all of which shine a new light on education. This does not fit with the 'one size fits all' attitude.

Daniel Goleman popularised the term 'emotional intelligence' and his insightful and important work is also being used to help support emotional management and promote a deeper understanding of self. Goleman's model is based on five categories and is also being used in the SEAL programme. The categories are self-awareness, managing feelings, motivation, social skills and empathy.

Both of these writers have affected my understanding of education and informed research I undertook looking at happiness and well-being in conjunction with the citizenship curriculum. It is amazing to see their work where it should be - in the mainstream.

Education is key to our future. I am so pleased to see a move away from Victorian and Thatcherite practices that still exist in some education policies these days. It will be hard to make this programme work and become part of an education ethic, but it will be well worth it. Whether you are a pupil, teacher, head or parent, find out if SEAL is being practised in your local school and, if not, ask why not.

GOOD POINTS ABOUT SEAL.

In a complex society we need to know ourselves and others better than ever before. SEAL could really help.

Key aspects include a whole school approach that supports teachers, leadership skills and training for all in the school community.

SEAL gets students involved in shaping and reviewing school subjects.

SEAL uses many forward-thinking teaching methods such as media skills, film, art, social action, experiential learning and meditation.

CHALLENGES.

Over-controlling government regulations.

Lack of funds, training and individual school leadership.

ANNA COLAO.

LIVE AND LEARN.



CITY OF SANCTUARY

THE ASYLUM PROCESS IN THIS COUNTRY IS IN A MESSED-UP WAY. ASYLUM SEEKERS, PEOPLE SEEKING SANCTUARY, ARE MADE TO FEEL USELESS BY BEING DENIED THE OPPORTUNITY TO WORK LEGALLY, AND THUS FORCED TO LIVE OFF HANDOUTS TO SURVIVE. MANY ARE TREATED AS THOUGH THEY DON'T EXIST, WHEN THE SUPPORT THEY'VE BEEN SURVIVING OFF IS SUDDENLY TAKEN AWAY AND THEY FIND THEMSELVES DESTITUTE. SOME ARE TREATED AS CRIMINALS, SENT TO A DETENTION CENTRE - NO CHANCE TO COLLECT THEIR BELONGINGS - THEN DUMPED IN THE COUNTRY THEY FLED FROM.

I want to rant for 100 pages, but that wouldn't change much and you would probably stop reading. I would rather there was something positive to write about. So I'll start by writing about a group that also feels the current situation is unjust and is doing something about it: South Yorkshire Migration and Asylum Action Group (also known as "SYMAAG", cos it's catchier).

Frank (not his real name) comes from Uzbekistan. He is seeking sanctuary in the UK due to the persecution he received in his country and his fear that it might happen again without state intervention. Getting to the UK doesn't mean everything is sorted for Frank. He's still got to prove to the UK Borders Agency that he has a case for being a refugee, which can be tough when you're faced with language barriers, a lack of legal support and many other hurdles.

Frank approached SYMAAG to find out how to organise a petition in support of his case. This isn't necessary to an asylum case, but does raise awareness about the subject. Stuart, Secretary of SYMAAG, invited Frank to go to one of the meetings, where he told the people there about his situation. They suggested some organisations for him to contact and now he has a petition going. Frank described to me how supportive he found this and how it has reinforced his faith in the ordinary people of Sheffield.

SYMAAG evolved from a Georgian man's concern at his daughter being threatened with deportation. He suggested that concerned individuals hold a march to protest. This led to the "Dignity not Detention" march to Lindholme detention centre in 2007 and from that the start of SYMAAG. Since then the group has been a broad coalition of people of different political backgrounds, immigration statuses and faiths, all united by the feeling that the treatment of migrant workers and asylum seekers in this country is nothing short of criminal.

SYMAAG campaigns for asylum seekers' right to work and for improving conditions at UK Border Agency facilities. It has met with local MPs and councillors and is working actively with trade unions. It has also been involved in campaigning against the deportation of certain individuals with a strong case to be granted refugee status.

Anti-deportation campaigns mean intense, heart-wrenching work. You campaign in the knowledge that the imminent deportation of an individual might be the equivalent of a death sentence for them, yet for some reason their case has fallen through the system. Stuart explained: "It's not just the disappointment of losing people that we know, who get sent back to the countries that they fled from, but disappointment about all the people we don't get to know about. For every one person that we campaign for, and campaign with, there might be ten that we never meet who go quietly. Not without resistance, but without publicity". In the meantime the group is doing what they can and is grateful for all the support they receive.

While most of SYMAAG's work currently focuses on asylum seekers, my interview with Stuart underlined to me the importance of engaging with migrant workers as well. A conference the group recently held on May Day at the Barnsley Miners Hall brought together trade unionists, migrant workers, asylum seekers, campaigners and many more. They were invited by an organisation called "Justice for Cleaners", which campaigns for basic labour rights for the mainly migrant workers, such as sick pay and a living wage. SYMAAG exists to highlight similarities between people, not differences. Stuart strongly feels that working in solidarity and opposing exploitation is in the interest of all groups, whether permanent citizens or here on a working visa. And right now - particularly given the recent election results - discussion, learning and solidarity are important.

To find out more about SYMAAG or get involved contact: dignitynotdetention@yahoo.co.uk.

Contact the Council's city development division at: matthew.hayman@sheffield.gov.uk.

There are many other groups you could get involved with in Sheffield. If it's a subject you want to find out more about, check out the City of Sanctuary page at: cityofsanctuary.org/suggestions.

This page is inspired by Sheffield being the first City of Sanctuary in the UK. It aims to highlight positive things going on in the city in relation to people seeking sanctuary, as well as where more action is needed. Your contributions are welcomed.

Get in touch with Kat - sanctuary@nowthensheffield.com.

KNOW THE LINGO.

Under the United Nation's 1951 Refugee Convention, a refugee is a person who "owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion, is outside the country of his nationality, and is unable to or, owing to such fear, is unwilling to avail himself of the protection of that country..."

In the UK, an **asylum seeker** is someone who has come to the UK to seek sanctuary, and has lodged an application with the UK Borders Agency.

Refugee status is awarded to someone that the UK Borders Agency recognises as a refugee, as described in the United Nations Convention on Refugees. They are granted leave to remain for a certain period (these days usually limited to 5 years, then they need to reapply).

A **failed asylum seeker** is someone who has had their case turned down. This can happen for many reasons.

An **economic migrant**, or a **migrant worker**, is someone who has come to the UK for work. The length of stay and type of employment is usually restricted.

KAT COUSINS.

CITY OF SANCTUARY.



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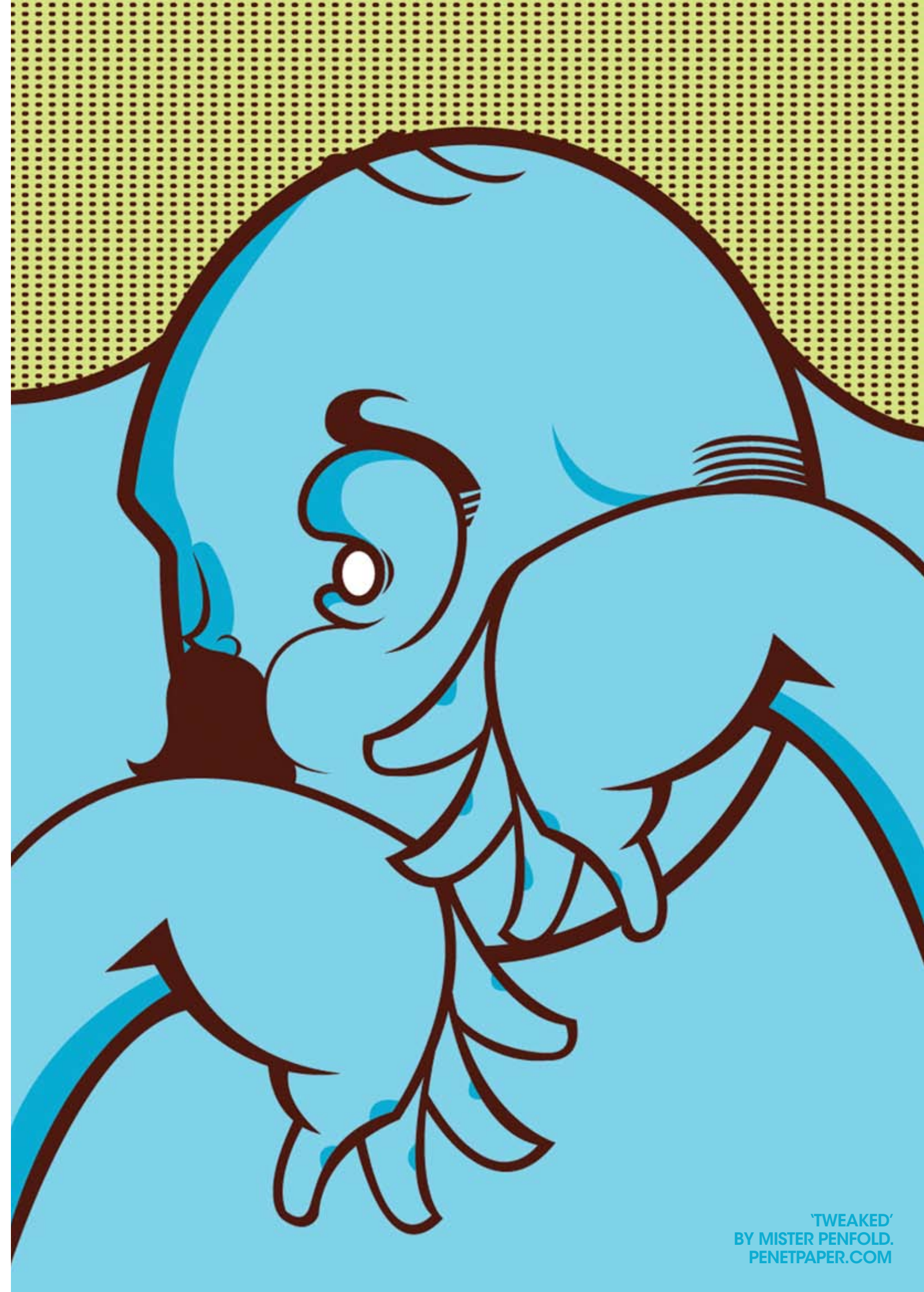
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I CANNOT URGE YOU STRONGLY ENOUGH TO OWN THIS MAN'S WORK - HIS SCREENPRINTS ARE NIGH ON PERFECT.

JONES.

NT. BASICS, PLEASE... WHAT STARTED YOU DRAWING?

I think I started drawing for the same reason as everyone else, because its fun.

I was always surrounded by art as a child, It was hard not to draw.

NT. CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

Well, I think every piece is different. It can range from doing a simple sketch to planning it for weeks. To be honest, Most of the time i just go for it.

NT. WHERE DO YOU GET YOUR INSPIRATION FROM?

Growing up I was always surrounded by art, my dad is an artist and screenprinter so that was the first inspiartation really. As far as now, I'm very inspired by a lot of other artist. people like TLP, Fortress and Will Barras. Their crisp line work and colour always make me wanna draw!

A lot of my characters come from people I meet and see when I'm out and about. I recently found some old photos from the 20s in a vintage shop so they will soon be used for inspiration.

NT. TOOLS. WHAT DO YOU USE REGULARLY, AND WHAT'S YOUR FAVOURITE?

For paintings, always acrylic and ink, sometime a bit of spraypaint. As far as my illustrations, I just use adobe illustrator and my mouse. Then screenprinting, I've been working as a printer for the past 3 years so I have produced a number of prints ranging from screenprints and etchings to woodcuts. But to be honest with you my favourite is the good old pen and paper, I always have a sketchbook in my bag. I've played around with other stuff like oils and water colour. But never got any strong results, Maybe I need to play around a little more.

NT. WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

I don't think there's any artist medias I prefer over others. I like good art. If it catches my eye and I like it, I like it. Im kinda simple like that when it comes to art. I try not to look and think into things too deep.

NT. HOW DO YOU SPEND YOUR DAYS?

Wake up, Wash, Eat. Then off to the studio to work as a screenprinter and do my paintings. Then home to do more work. My evenings are mostly spent relaxing with my lady, or down the pub.

NT. OUT OF YOUR RECENT WORK, WHICH PIECE HAVE YOU ENJOYED MAKING THE MOST?

Its hard to say. I really enjoyed working with my girl, Iggy, Doing our new garments. Its been wicked making clothing that you have complete control over.

I don't really have a favorite piece really, every one is so different to me. Every painting is a new challenge.

NT. HOW HAS YOUR ART EVOLVED OVER TIME?

Its changed a lot. Over the years I've worked really hard to get my work crisper and my colours brighter and more eye catching.

I think evolving is an important part of every artists work. Your work would fade out if it stayed the same. I also think I would of got bored of doing the same thing over and over.

NT. HOW HAS ART IN GENERAL CHANGED SINCE YOU STARTED?

The whole 'street art' scene has grown so much. I think it's a little more accepted now.

It's nice to see so many more galleries around now dealing with artist like myself. A few years back it was hard work getting a show.

NT. WHAT ARE YOU CURRENTLY WORKING ON?

Right now I'm working on some new designs for 'penetpaper'. I've got some big things in the pipeline... but you'll all find out about that soon.

NT. ANY TIPS ON HOW TO SURVIVE MAKING MONEY OFF YOUR ART? AND DO YOU FIND IT IMPORTANT?

My dad always said to me, 'Life is cold in Bohemia, but you'll meet the most amazing people and have the best of times'.

My advise is to push yourself to the max and alway listen to people's criticism. You may not like it but one day you'll thank them.

NT. WHAT DO YOU DISLIKE IN ART?

Lots of things, But I'm not going to share it all with you. I think my biggest dislike is galleries that take their 50% and don't work for it.

NT. WHAT MAKES YOU SMILE IN ART?

Lots of things make me smile. When you find a good colour combination, Finishing a painting and knowing it needs no more work.

NT. GOOD ADVICE YOU WISH YOU'D BE TOLD EARLIER?

Always make a note of any shows or events you do. You'll appreciate it when it come to writing up a CV.

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MATT JONES
speaking to
MISTER PENFOLD.

MISTER PENFOLD.

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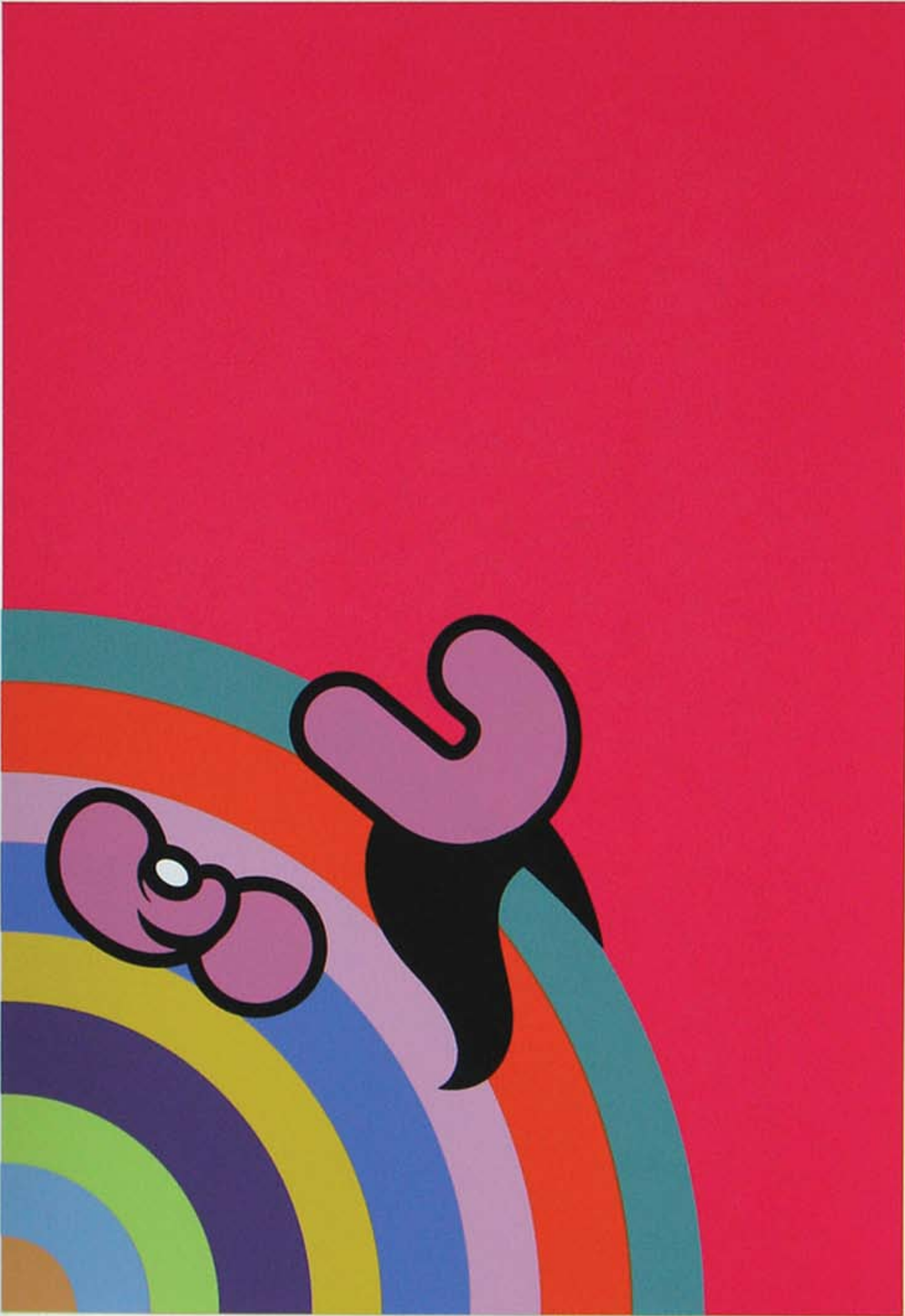
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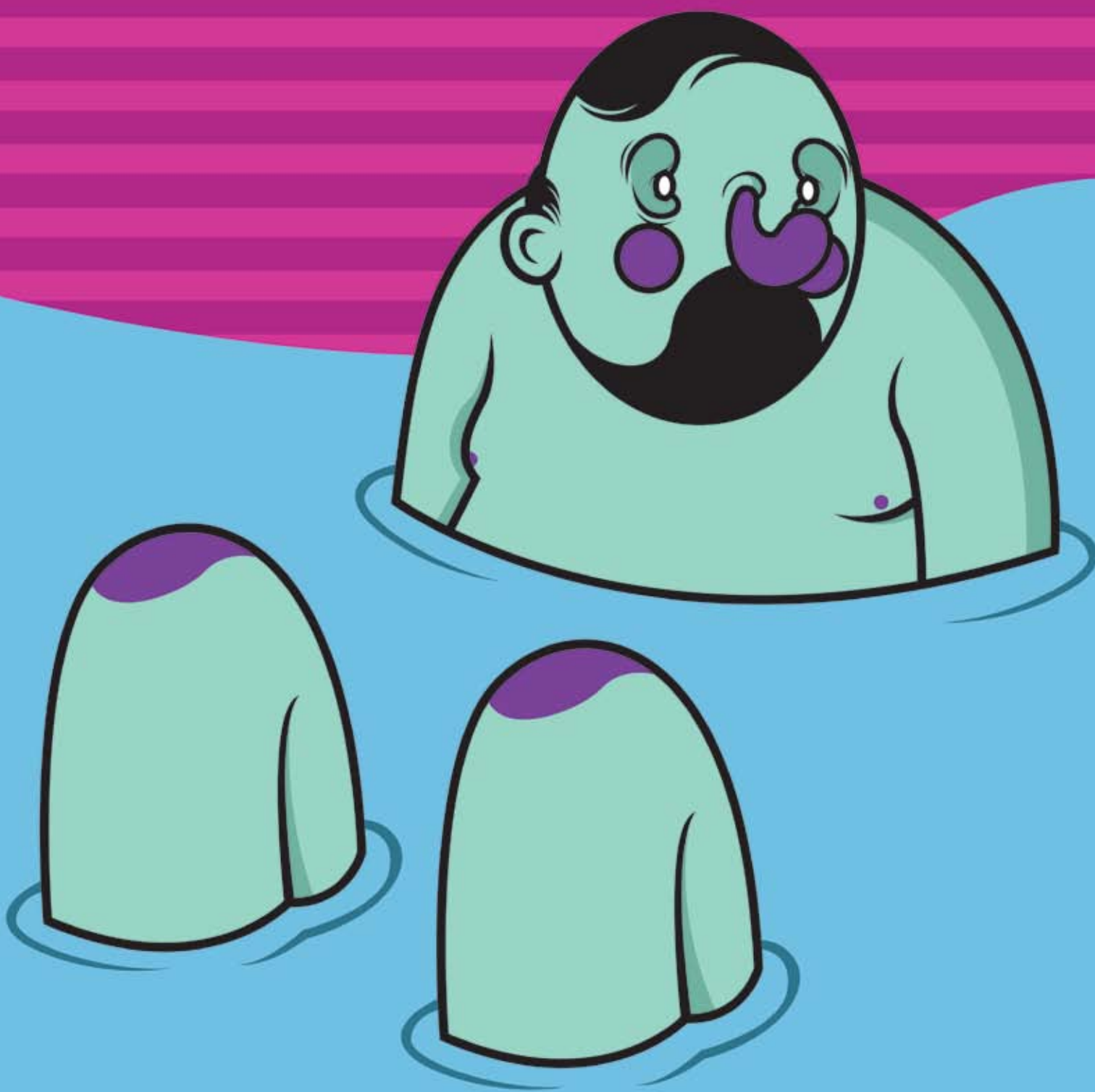
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Saturday 18th July
Saturday Night Live
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'GIVE US A BELL'
BY MISTER PENFOLD.
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SOUNDCHECK.

WHAT'S GOOD IN MUSIC THIS MONTH.

PAGE THIRTY-THREE.

PEACE IN THE PARK.

6TH JUNE
@PONDEROSA.

IT HAD TO HAPPEN EVENTUALLY. AFTER SEVERAL YEARS OF LUCKY ESCAPES WITH THE WEATHER, PEACE IN THE PARK 2009 WAS SET UP BY A DETERMINED GROUP OVER A WET AND WINDY FRIDAY NIGHT AND SATURDAY MORNING, WITH FORECASTS PREDICTING MORE RAIN TO COME.

Yet Sheffield wasn't going to let a bit (actually quite a lot) of drizzle dampen its spirits, and walking from Sharrow across the city we noticed an unexpected trend for waterproof trousers and ponchos amongst fellow pavement treaders. By the time we got to Jackson's behind the Arts Tower, windows all around were rattling with reggae and the promise of a good day.

There were more tents than ever set up along the green sweep of the Ponderosa and I spent a while trying to work out where to head first. It was then that I stumbled upon the end of Carl Woodford's set on the Other Stage. This unassuming folk artist moved to Sheffield from Scarborough a couple of years ago and has been earning a devoted following ever since. Combining a virtuoso guitar style with well developed songwriting, Woodford's performances stand out because of the intensity with which he commits himself to each song.

Walking down to the Main Stage I found King Capisce and the D'Junderstands, a band who've made a huge impact on Sheffield's music scene since their debut performance at Peace in the Park last year. For those who still don't know, King Capisce are a group of four talented performers who come together to make genre-defying instrumental music with jaw dropping dynamism. They didn't disappoint here, seamlessly skating through post-rock, jazz, funk and spacey dub, managing to captivate the mixed and growing crowd despite the challenging nature of their music. A band with the potential to become a popular festival outfit nationwide.

I plodded across the damp grass to find the source of that window rattling reggae and came across Sequoia Soundsystem. A new concept for 2009, the Soundsystem field was designed to bring that familiar 4am-in-an-unspecified-field culture to the park at four in the afternoon. Rain had unfortunately prevented some rigs from setting up but Sheffield's leading bass providers rose admirably to the occasion and had a crowd of grinning spectators bouncing around energetically.

After all that dancing about I'd worked up a hearty appetite, so I was grateful to find all the traders who had set up stalls in the biblical weather of the morning to provide for hungry festival goers. I enjoyed a vegetable patty from Yabba, and then, deciding this much variety in one place was a culinary opportunity I couldn't miss, munched down a three bean chilli pie and two sausages.

The Lazy Tree Surgeons are obviously a bunch of people who won't let a touch of British summer weather ruin their sunshine vibe. They came onstage wearing beach attire and superhero accessories so ahead of the fashion curve you won't find them in any magazines. Opening with warming jazz and funk, they soon got the crowd going with their unique brand of complex but danceable tunes overlaid with relaxing vocals.

Diverting towards the end to reggae and ska enabled them to showcase a different style and up the tempo, so that by the end of their set people were baying for an encore, which was pulled off with some style, leaving a crowd full of smiling faces all too willing to enjoy their pockets for a good cause.

Finishing things off on the Other Stage were Brighton-based Mean Poppa Lean. This band demonstrate just how fun a funk band can be, with ridiculous stage attire, boundless energy and a healthy hunger for massive riffs. Within minutes the front man had the crowd singing along with tongue-in-cheek refrains about eating funk for breakfast, leaving the Ponderosa reeling from perhaps its first experience of a group of grown men thrusting around in hotpants. Ridiculous? Definitely. Brilliant? Probably.

The main stage was headlined by festival organisers Mojo and the Beatniks. This long-standing Sheffield outfit are pretty much designed for such an event and pulled it off with aplomb. Heavy psychedelic blues were complemented by, amongst other things, a didgeridoo, a harp and towering frontman Matt Critchley, whose frenzied presence helped build things up to such a level of intensity that the scene wouldn't look out of place on a Woodstock documentary. A suitable end to a day that was massively successful despite the wet and cold. Special thanks must go to the organisers and volunteers who made the event happen, the South Yorkshire police for keeping things safe with a minimal presence and all those who came and donated money to Nomad and Village Aid.

See you all next year. Start praying for sunshine now!

BEN DOREY.

JOHN SMITH,
LOUIS ROMEGOUX,
RANDOM FAMILY
& DENIS JONES.

22ND MAY.
@CAFE EURO.

A COLLABORATION BETWEEN OPUS, THE FAMILY FOLK UP AND HEDGE SAW ONE OF THE BEST SHEFFIELD FOLK LINE-UPS IN RECENT YEARS COME TO CAFE EURO.

First up was Denis Jones, the brooding Manc with the (now slightly smaller) beard. He played a half an hour set that blended acoustic and electronic, with 'Sometimes' and 'Beginning' being the sublime highlights. Denis was followed by twee roots folk collective The Random Family, who used every stringed instrument in their arsenal to deliver a light, breezy collection of pastoral tunes.

Louis Romegoux is an artist who has attracted a great deal of attention in this magazine. Tonight he proved that he deserves it all and more. The set was varied and vocally-accomplished, culminating in the epic folk ballad 'John Barleycorn'.

John Smith belongs in a category of musician that most his age can only dream of. From start to finish his performance effortlessly oozed class, confidence and astounding technical talent. Personal favourites included 'Winter' and 'To Have So Many' from The Fox and the Monk, along with an as-yet unreleased re-working of 'No One Knows' by Queens of the Stone Age. Don't miss the opportunity to see this man doing what he does best, because he's more or less peerless.

SAM WALBY.

MARY ANNE HOBBS
SONAR WARM UP
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@TUESDAY CLUB.

A LINE-UP TO EXCITE THE EVER-GROWING DUBSTEP CONTINGENT OF TUESDAY CLUBBERS FEATURING RADIO 1'S MARY ANNE HOBBS SAW THE FINAL TTC OF THE YEAR WRAP UP IN GREAT STYLE.

Leading from the front, Hobbs spun a selection of hard-hitting floor fillers, hyping the crowd with her usual interaction and finishing her set with some serious bassweight, demonstrating the power of the freshly-tweaked Foundry soundsystem. This seemed the perfect platform for Martyn to launch from. His tune selection surprised most, opting to play 4x4 and more techno-inspired beats than expected. This decision, while proving unpopular with the crowd, was probably a closer representation of Sonar Festival than any dubstep selections.

Back in Room Two, old school junglist Kenny Ken got the party jumping, ripping up a set of jungle and d'n'b classics to the glee of the now-mashed club. By the time Joker took centre stage, TTC was in the kind of mood it is legendary for, with hundreds of ecstatic students giving their all to the sounds of rumbling basslines. If only their parents could see 'em now...

MAURICE STEWART.

CLUTCH.

13TH JUNE.
@CORPORATION.

CLUTCH ARE ONE OF THE FEW REALLY GOOD, REAL ROCK BANDS STILL GOING. THEIR STRAIGHT-UP RIFF FIRST TACTICS HAVE HARVESTED THEM FANS FROM ACROSS THE HARD ROCK SCENE, ATTRACTING FOLLOWERS OF PANTERA AND METALLICA AS READILY AS LOVERS OF LED ZEPPELIN OR PEARL JAM. YES, THESE BANDS I MENTION ARE OLD BUT THEY EACH ROCKED IN THEIR OWN WAY AND SO DO CLUTCH.

Taking the opportunity to try out some new material from forthcoming album *Strange Cousins From The West* before unleashing them at Download Festival, Neil Fallon marshaled his band through a roaring set, throwing in a good measure of old favourites to keep their ever-faithful fans satisfied.

There was an undeniable sense, though, that the band were feeling a little tired, admitting to having "just arrived on your fine island". Glancing an eye down their grueling tour schedule it is little wonder - this band are a gig machine, playing almost every single night between June and mid-August. Fortunately, they chose Corporation for this intimate show - a treat for lovers of hard rock in the seven hills.

REG REGLER.

SOUNDHECK.



CLARK.

TOTEMS FLARE.

MYSFACE.COM/
THROTTLECLARK.

MUCH OF THE PRODUCTION ON TOTEMS FLARE IS AS ABSTRACT AND INTRIGUING AS CLARK'S LAST EFFORT, 2008'S TURNING DRAGON, BUT WITH THE QUESTIONABLE ADDITION OF VOCALS.

Of the numerous vocal tracks on this album, only 'Growls Garden' manages not to sound incongruous. The clumsy 'Rainbow Voodoo' is borderline unlistenable, with a shouty voice slapped over the top of a gabba beat that hurts. It's hard to tell whether the producer was looking to add a more human element to his music or just to make it more accessible, but most of the vocals on Totems Flare just seem to frustrate the ears and get in the way.

While it often feels like Clark is being intentionally obtuse, making the strangest noises imaginable so he can grin at the confusion of his audience, it sometimes pays off. Some of the breaks in 'Look Into The Heart Now' are genuinely unexpected and jittery opener 'Outside Plume' is a seamless mix of old and new Clark.

For the most part, though, this album sounds like a collection of Turning Dragon outtakes, not necessarily rushed but denied the appropriate time to gestate, not lacking in ideas or inspiration but in form and refinement. The trademark Warp arpeggiated synths that were once Clark's hallmark seem sadly lacklustre, somehow sarcastic, and the vague dubstep and techno influences are not enough to carry it.

There is a fine line between being innovative and being silly. Totems Flare jumps from one side to the other gleefully and without apparent distinction.

This is mostly a bad thing.

SAM WALBY.



KYLIE AULDIST.

MADE OF STONE.

KYLIEAULDIST.COM

KYLIE AULDIST IS ONE OF A GROWING STABLE OF FEMALE SOUL VOCALISTS BEING PUT OUT BY TRU THOUGHTS AND SHE RELEASES HER SECOND RECORD IN AS MANY YEARS - MADE OF STONE - THIS AUGUST.

As a vocalist with beautifully rich tone and expression, she needs a band with a similar dynamic and seems to have found it in The Bamboos, her record label's most sought-after studio outfit. Things start out strongly, with the title track developing from a tight funk groove and brash brass lines into a brilliant chorus in which vocals and band make swagging interchanges.

From there, however, it's a mixed bag. Like a great deal of Tru Thoughts output, it draws heavily on retrospective influences, with most songs on the record sounding like they could be from the seventies. While the genres this album draws upon - mod-soul, funk and disco - are all extremely valid, whether you like a lot of this album will depend on how valid you think a modern aping of those styles is.

As a reviewer I am undecided. Some tracks amaze, with rousing and original choruses to match the best of old motown and soul.

However, sometimes the songwriting is a little dull and the energy dies; at these points I find myself questioning whether such talented artists should be staying on well-trodden ground, when pioneering a new sound might enable them to express themselves better.

BEN DOREY.



ROBOT KOCH.

101.

MYSFACE.COM/
PLANETERRRORECORDS

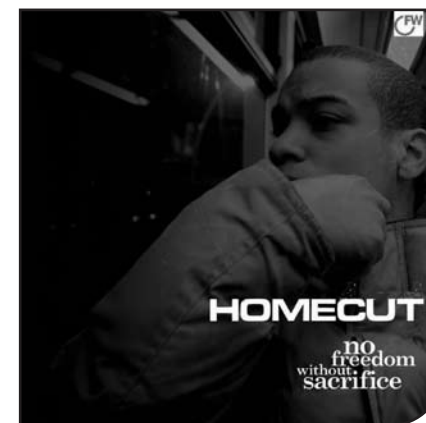
SHEFFIELD NET-LABEL PLANET TERROR DELIVER ONCE AGAIN, THIS TIME IN THE FORM OF GERMAN BEAT MASTER ROBOT KOCH. ROBOT HAS FEATURED ON A NUMBER OF LABELS INCLUDING NINJA TUNE AND THESE NEW TRACKS DEMONSTRATE A GROWING TREND AMONG ARTISTS TO PUSH MATERIAL THEIR PAYING LABELS WON'T PROMOTE THROUGH OTHER MEANS.

The two tracks available incorporate hip hop sensibilities alongside IDM beeps and squeaks, placing this release closer to producers like edIT and Pedro than any of the new, so-called 'future hip hoppers'.

'101' builds slowly before breaking into a luscious groove that is cleverly chopped, spliced and tweaked, engaging the ear while keeping the head nodding.

In keeping with the first track's principles of construction, 'Days Like These' shifts the tempo slightly. Busy production and heavy layering of sounds create this impression but never entirely move away from the downtempo nature of the release. Echoes of Nightmares On Wax can be heard on this track, a sign of just how easy on the ear this tune is despite its glitchiness. A neat pick up from the astute Planet Terror.

REG REGLER.



HOME CUT.

NO FREEDOM WITHOUT SACRIFICE.

EMCEE AND PRODUCER TESTAMENT SHOULD BE A WELL-KNOWN NAME AROUND THE SEVEN HILLS AFTER HIS LONG STANDING RUN AS A TUESDAY CLUB RESIDENT. HIS BRAINCHILD HIP HOP GROUP HOME CUT DELIVER A SLICE OF MUCH-NEEDED QUALITY ONTO THE UK CIRCUIT, MIXING A BLEND OF SOULFUL, LIVE HIP HOP INSTRUMENTATION SMOOTHLY WITH TESTAMENT'S INSIGHTFUL LYRICISM.

No Freedom Without Sacrifice boasts an impressive list of contributors including such UK luminaries as MC Ty, Soweto Kinch and Corrine Bailey Rae, on top of Andriya Triana, US rap star J-Live and members of The Cinematic Orchestra.

A great team on paper must perform on the pitch and it is here that Homecut truly win out. Tracks such as 'I Don't Even Know', where soulful melodies teased out on piano weave beautifully with Corrine Bailey Rae's voice, and the thought provoking lyrics of 'City Song', are where this album sets itself apart.

First Word Records are starting to build an impressive roster - keep an eye on this label.

REG REGLER.



ROGUE STATE.

HEAD GONE E.P.

MYSFACE.COM/R8RECORDS

LIKE MANY OTHER LABELS, SHEFFIELD DUBSTEP PIONEERS R8 RECORDS ARE FINDING THAT THEIR ARTISTS ARE PRODUCING MUSIC FASTER THAN THEY CAN RELEASE IT. INSTEAD OF ALLOWING THEIR ARTISTS TO WANDER AND RELEASE TRACKS ON OTHER FREE NETLABELS, R8 HAVE CREATED R8 DUBS, AN OUTLET FOR FREE TRACKS, EPS AND RELEASES THAT WOULD HAVE OTHERWISE FALLEN BY THE WAYSIDE.

The first of these releases comes from R8 main man Rogue State. Head Gone EP features four tracks that label aficionados and those with a finger on the pulse may already be familiar with, but here they have been remixed and fine-tuned to perfection.

While both 'Brain Cell Explosion' and 'Flutey Bastard' demonstrate Rogue State's development as a producer, it is 'Early Morning' and 'Life, Love & Unity' that particularly stand out, exhibiting his unique production sounds and capturing the pulse of the Sheffield underground - niche-inspired glitchy 4x4 with soulful dubstep tendencies. Both club bangers for sure.

JOHN SWIFT.

REVIEWS.

REVIEWS.



RECENTLY DESCRIBED AS “THE JOHN COLTRANE OF HIP HOP SOUL”, DJ VADIM IS REGARDED AS UNDERGROUND MUSIC ROYALTY.

Born in Russia and raised in the UK, Vadim is a truly international artist, continuously travelling the world to play shows, collaborate with artists and experience as much music and culture as possible. Vadim’s career spans fifteen years, featuring seminal work with hip hop super group One Self, a slew of records released on Ninja Tune and a more recent diversification of sound with The Soundcatcher and U Can’t Lurn Imaginashun on BBE Records.

But life has not been all sunshine and smiles for the Russian DJ. 2008 proved to be a life-changing year. We caught up with the man to discuss travel, music and the gauntlet of life...

NT: IN YOUR FIFTEEN YEAR CAREER AS A PRODUCER, DJ AND GENERAL MUSIC AFICIONADO, YOU HAVE BECOME KNOWN AS AN ‘INTERNATIONALIST’. WHAT DOES THIS MEAN TO YOU?

Travelling, discovering and communicating.

NT: YOU WERE BORN IN RUSSIA, RAISED IN THE UK AND HAVE LIVED AND TOURED JUST ABOUT EVERYWHERE ON THE PLANET. DO YOU IDENTIFY ONE PLACE OR COUNTRY AS HOME?

Well I love it in London, NYC and LA. I love the south of France too...

NT: ARE THERE ANY PARTICULAR PLACES YOU ARE YET TO VISIT OR PLAY THAT ARE HIGH ON YOUR LIST AND WHY?

Jamaica, Cuba, the Caribbean. I have been to Porto Rico but only the airport! I have never been to the Caribbean properly and I really want to go. India too. Even though I have been blessed with the opportunity to go to many places, I haven’t been everywhere!

NT: YOUR INITIAL OUTPUT WAS PRETTY MUCH STRAIGHT UP HIP HOP. HOW DO YOU VIEW THIS GENRE TODAY AND DO YOU STILL CONSIDER YOURSELF TO BE A HIP HOP ARTIST?

I guess I have progressed and evolved. When I first started, all I wanted to do was work with rappers. After I did that, I wanted to branch out and work with other styles too. Why limit myself to just rap? Why not work with poets, singers, musicians, reggae artists etc? I think that is something I look for in the musicians I rate, producers and artists alike - the ability to adapt and evolve.

NT: YOUR WORK RATE IS TRULY AMAZING. HOW DO YOU FIND TIME TO FIT IT ALL IN?

Compared to some artists like Timberland or Dr Dre, who have a new release, remix or some sort of product playing every week, I need to step it up! I haven’t even made a track today and it’s 2:15 in the afternoon already.

NT: COLLABORATING HAS BEEN A BIG FEATURE OF YOUR CAREER, MOST NOTABLY WITH SUPER GROUP ONE SELF. HOW DO YOUR COLLABORATIONS COME ABOUT? DO PEOPLE TEND TO APPROACH YOU OR DO YOU DISCOVER ARTISTS AND ASK THEM?

It’s usually organic. I travel the world and meet people all the time, sometimes in the most unlikely places. For example, you would think in major centers like LA, London or New York, I would meet people, but I have met more people in Ibiza than in NYC.

NT: 2008 PROVED TO BE A TRICKY YEAR FOR A LOT OF PEOPLE INCLUDING YOU. WOULD YOU CARE TO SHARE SOME OF YOUR EXPERIENCES WITH OUR READERS TO HELP THEM PUT THEIR OWN LIVES INTO PERSPECTIVE?

I think sometimes it’s easy to put musicians and artists on these pedestals and in some way our lives are supposed to be great and rich and balling and all that. That isn’t always true. Maybe for the very top echelon of artists it is, but tragedy can come to anyone’s door. It came to my door with cancer and I had to step it up to beat that. My mum was evicted from her house in the economic crash when a property swap went sour. My dad went bling. I got separated from my wife. So yeah, shit hit the fan - big time. But like the saying goes - what doesn’t kill you, makes you stronger...

NT: HOW DID THESE LIFE-CHANGING OCCURRENCES INFLUENCE YOU AS AN ARTIST AND SHAPE THE WAY YOU VIEW YOUR LIFE?

I came out of the whole incident super positive. I was just energized to be positive.

NT: TELL US A BIT ABOUT THE NEW ALBUM, U CAN’T LURN IMAGINASHUN. IT HAS A MASSIVE SOUNDSCAPE. WHERE DID THE INSPIRATION COME FROM?

The illness last year, travelling, love, people I meet...

NT: WHAT IS HOT IN THE MUSIC WORLD RIGHT NOW? WHO SHOULD OUR READERS BE LISTENING TO?

The new Fat Freddy’s Drop album, Alborosie, Homecut from Leeds are dope. The new Foreign Beggars album. The DJ Vadim and Jill Scott album!

NT: AS A VETERAN OF THE MUSIC SCENE, WHAT ADVICE WOULD YOU OFFER TO YOUNG ASPIRING MUSICIANS LOOKING TO MAKE A NAME FOR THEMSELVES?

It’s a marathon and not a sprint. You need to love this, live it. It is not for the faint hearted. The streets aren’t paved with gold but, if you persevere, you can rock it too...

NT: WHAT IS NEXT FOR DJ VADIM?

A new album. I’m working on a new group called Butterfish Black. Recording with Preach Jacobs, Pugs Atomz, plus a gang of other people. I have also recently done remixes of Al Green, Stevie Wonder, Talib Kweli and Alice Russell and I am recording with Sadat X.

DJVADIM.COM

REG REGLER
speaking to
DJ VADIM.

DJ VADIM.



GUSTO ITALIANO.

18-20 CHURCH STREET.
GUSTOSHEFFIELD.CO.UK.

WE'VE BEEN KEEPING A CLOSE EYE ON GUSTO ITALIANO FOR A YEAR OR SO NOW, WATCHING THEM DEVELOP, GET MORE CONFIDENT AND BEGIN TO COVER AN EVER-INCREASING ARRAY OF SERVICES WITH THE SAME QUIRKY LOVE AND PASSION FOR QUALITY THAT THEY STARTED WITH.

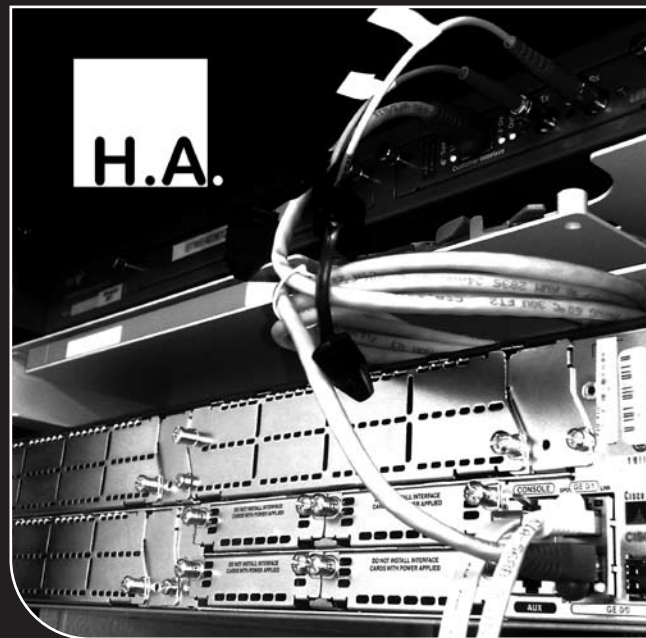
This is a serious establishment - well themed, captured and orchestrated on a daily basis. Unlike so many of Sheffield's favoured places to stop, there are no retro mechanics or arcane 60s texture, the paint does not hang off the walls and the room does not feel slightly cramped. Here everything is sleek wood, leather seats, quick table service and smiles. Not forgetting the muted widescreen TV offering up bizarre Italian chats shows. Surreal.

Gusto Italiano is all about Italian food - traditionally made, locally sourced and served with care and attention. Located on Church Street, near the City Centre Cathedral, this café-come-wine bar-come-deli-come-pizzeria-come-restaurant is as perfect for a sit down meal before the theatre as it is for a quick coffee 'n' WIFI session. We recommend you take in all of its aspects, the fine a la carte menu alongside their sumptuous lunch time basics. Panini to die for!

But perhaps its most endearing factor is the personalities running the show. The Celva Family are passionate, well meaning and fun folk with a gift for this type of enterprise. To steal a phrase from their website:

La cucina di un popolo è la sola, esatta testimonianza della sua civiltà
"The cuisine of a country is the only exact attestation of its civilization."

We can only say - it's great to have you here in Sheffield.



SHEFFIELD DATA CENTRE.

SHEFFIELDDATACENTRE.COM
HAHOSTING.COM

SHEFFIELD HAS A NEW DATA CENTRE! NOW, IF YOU'RE LIKE ME, YOU'LL NOT HAVE MUCH OF A CLUE AS TO WHAT THAT MEANS. SO I'LL TELL YOU, HAVING ASKED THE GENTS IN QUESTION MYSELF.

Ha Hosting is a relatively new independent business to Sheffield. Their new enterprise is a data centre, a place where an individual, organisation, business or group can store and access information at high speeds. These guys have a 100 Mb/s connection. That's faster than public transport.

Here are a few high speed facts about the Sheffield Data Centre that make it a stalwart business to involve yourselves in:

- High speed 100 Mb/s Internet - They manage the bandwidth, so you will actually get every Mb of speed you pay for.
- Backup power including uninterrupted power supply and generator in the near future.
- An air con system that makes a not very 'green' business as environmentally friendly as currently possible.
- Single Servers from £27 per month. Full racks (for the bigger boys) at £575 per month.

Both Rory and Stuart, owners of the Sheffield Data Centre, are local Sheffield residents. Talking to them recently - around the time the world wet itself for two or three days - one of the things that struck me as important was that the centre is located outside the flood zone. It's not genius. Just practical.

In short, the Sheffield Data Centre is well located and equipped with all the mod cons. It provides high speed access in a secure and controlled environment, ideal for businesses with internet presence, retailers, manufacturers and online companies.

Corporation

LIVE & KICKING

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SAT 4TH JUL - £6.50 ADV - 7PM *#
THE LUCHAGORS
+ SCUTTY NEIGHBOURS

SUN 5TH JUL - £7.50 ADV - 7PM *
THE GHOST OF A THOUSAND
+ THE COMPUTERS
+ SHARKS
+ ART'S GOT A GUN

TUE 7TH JUL - £8 ADV - 7PM *
THE RED CHORD
+ IGNOMINIOUS INCARCERATION
+ SIX FOOT SQUIRRELS

MON 13TH JUL - £7 ADV - 7PM *#
KYLESA
+ CHICKENHAWK
+ NAISIAN

WED 15TH JUL - £8 ADV - 7PM *#
THE BIRTHDAY MASSACRE
+ RAGGEDY ANGRY

SAT 18TH JUL - £6 ADV - 7PM *#
THE DEFILED
+ THE MORNING AFTER

MON 20TH JUL - £15 ADV - 7PM *#
TESTAMENT
+ SUPPORT

SAT 25TH JUL - £13 ADV - 7PM *#
BUCKCHERRY
+ DEAR SUPERSTAR
+ HEAVEN'S BASEMENT

FRI 7TH AUG - £7 ADV - 7PM *#
ANNOTATIONS OF AN AUTOPSY
+ IMPENDING DOOM
+ TRIGGER THE BLOODSHED
+ VIATROPHY
+ WITH CHAOS IN HER WAKE

FRI 4TH SEP - £17 ADV - 7PM *#
HOUSE OF LORDS
+ EDEN

SUN 13TH SEP - £7 ADV - 7PM *
BLACKHOLE
+ THE PLIGHT
+ THROATS

SAT 19TH SEP - £15 ADV - 7PM *#
BONFIRE
+ CRIMES OF PASSION

FRI 25TH SEP - £6 ADV - 7PM *#
NEW YORK ALCOHOLIC ANXIETY ATTACK
+ DEATH BY ROCK 'N' ROLL
+ PRETTY RIPPED

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+ SUPPORT

THU 8TH OCT - £12.50 ADV - 7PM *
SKINDRED
+ SUPPORT

SAT 10TH OCT - £10 ADV - 7PM *#
THE LANCASHIRE HOTPOTS
+ SUPPORT

THU 15TH OCT - £14 ADV - 7PM *
DREADZONE
+ SUPPORT

SUN 18TH OCT - £14 ADV - 7PM *
VNV NATION
+ SUPPORT

TUE 27TH OCT - £7 ADV - 7PM *
A STORM OF LIGHT / MINSK
+ SUPPORT

FRI 30TH OCT - £15 ADV - 7PM *#
CANNIBAL CORPSE
+ DYING FETUS
+ TRIGGER THE BLOODSHED
+ ANNOTATIONS OF AN AUTOPSY

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THE LAST HOUSE ON THE LEFT - NOW... JUST ANOTHER HOLLYWOOD REMAKE?
LAST HOUSE ON THE LEFT - THEN... THE DARING ORIGINAL WHICH WITHSTOOD THE TEST OF TIME.



**THE LAST HOUSE ON THE LEFT.
(2009)**

DIR: DENNIS ILIADIS.

WORD HAS IT THAT THIS FILM WAS ALWAYS MEANT TO BE A STRAIGHT-TO-DVD ENDEAVOUR, BUT THAT EARLY RESPONSE ON TEST SCREENINGS LAST YEAR CONTRIBUTED TO ITS PRESENT THEATRICAL RELEASE.

To a great extent (and ironically enough), this remake of Wes Craven's shocking directorial debut does belong to the limbo of home entertainment, but this is also a more refined and subtle affair than its trailer implies.

Despite the restrictive Hollywood parameters of its production, the film still manages to conquer expectations and even (as blasphemous as it might sound) to surpass its predecessor on a couple of moments and cinematic choices. The director shows considerable control and brings some poetic touches into the material by cross-referencing revealing details and finding their relevance in the introduction of specific characters, but the film still fails when it comes to its most important ingredient: the gang of psychopaths is just not menacing enough.

There was something genuinely unhinged and disturbing about the same characters in the original. Despite the horrifying, gruesome nature of their actions, such aspect is lost in this update. Although there's a notorious improvement in the characters of the daughter/victim (who looks convincingly virginal) and the son of the gang leader (who's now a troubled teenager instead of an idiot), the film is still unable to commit to its subject matter and escape the moral justification that pervades American cinema in this day and age.

FILMREEL.



**LAST HOUSE ON THE LEFT.
(1972)**

DIR: WES CRAVEN.

WITH INGMAR BERGMAN'S THE VIRGIN SPRING AS ITS MAIN SOURCE OF INSPIRATION, THIS NOTORIOUS LOW-BUDGET FLICK IS AMONGST THE TOUGHEST, MOST EXCRUCIATING THINGS YOU WILL EVER SEE.

It was only last year that the BBFC finally granted this video nasty an 18 certificate, passing it uncut. Its detailed and realistic depiction of acts of sexual humiliation and extreme violence contributed as much towards its subsequent ban as it did for its cult status.

Controversy aside, Wes Craven's greatest achievement remains his ability to infuse humanity into the themes of abject cruelty and desperate retribution. When the gang of psychopaths seeks refuge in the family home of one of its recent victims, ambivalence of feelings definitely takes over. Our discomfort goes hand-in-hand with the growing moral tension on screen and we're invited to witness an inevitable escalation into absolute gore.

From this point onwards, the film also becomes rich in visual variations of Freudian fears and masculine competitiveness, punctuating every premeditated act of vengeance. The parents of the victim soon converge with the gang in their (more than justified) thirst for blood. Simultaneously, the domestic environment contributes to the immediacy of each scene and the employment of everyday appliances to its disturbing realism.

Corruption of innocence and family values, both in its dysfunctional incarnation (the gang) and its ideal portrayal (the family of the victim), are at the core of this film, which retains to date all of its original impact.

SHARROW FESTIVAL.

**SATURDAY 4TH JULY.
@MOUNT PLEASANT PARK.
SHARROWFESTIVAL.ORG**

Sharrow Festival is a community event organised by a group of dedicated volunteers that aims to illustrate the cultural, ethnic, musical and culinary diversity of Sheffield. This year's festival will take place on Saturday 4th July at Mount Pleasant park, just off London/Abbeydale Road.

The music bill features an impressive range of garage rock, reggae, ska, blues, grime, hip hop, bhangra and jive (?!), backed up by the usual food stalls, kid's activities and workshops. Festivities run from 12 till 8.

Notable fringe events include Feed Your Head at the Cremorne on Friday 3rd, featuring King Capisce, The Limes and Mantra Rhythms. Sharrow's answer to Peace in the Park - and it will probably be sunny too.

THE OLD SWEETSHOP.

**1B NETHER EDGE ROAD.
0114 255 8515.
THEOLDSWEETSHOPSHEFFIELD.CO.UK**

We're big fans. This shop has been supporting and cultivating local Sheffield artists for years now. You'll find the Old Sweet Shop in Netheredge by the cross roads, a short walk from Cafe 9.

The Old Sweet Shop holds regular exhibitions and sells a variety of original artwork, photography, ceramics, stained glass, zines, handmade bags, jewellery and much more.

Regular artists exhibiting there include Kid Acne, Phlegm, Pete McKee, Lord Bunn and Craww, to name but a few.

This month the sweet shop features Sheffield graffiti artist Rocket01. The exhibition starts on Saturday 4th July and runs till the end of September. Rocket01 will also be spray painting work onto the walls of the shop. Go and check it out.

KUJI.

**343 ECCLESALL ROAD.
0114 268 3822.
KUJISHOP.CO.UK**

As you may already be aware, here at Now Then we are fervent fans of the bold and the beautiful. So when we stumble upon a place which is bold, beautiful and carries an air of effortless sophistication to boot, imagine our giddy delight! I'm talking about the Oriental flavoured boutique known as Kuji.

Kuji originally dealt solely in classic Oriental furniture and homewares, but has recently expanded its remit to include a carefully selected range of items from the eminently cool Japanese fashion label 'Tokidoki', ranging from women's clothing through to USB sticks and featuring some of the most bold and distinctive designs we've come across. A firm fave.

MEDIALENS.

MEDIALENS.ORG

We're big fans of this lot. In fact, you may read some of their articles in a not too distant Now Then. Its a website. You join, they send email updates. With the recent news of government seizures of indy media servers, we thought we'd throw this your way, while its still here.

From the horse's mouth...

'MediaLens is a response based on our conviction that mainstream newspapers and broadcasters provide a profoundly distorted picture of our world. We are convinced that the increasingly centralised, corporate nature of the media means that it acts as a de facto propaganda system for corporate and other establishment interests. The costs incurred as a result of this propaganda, in terms of human suffering and environmental degradation, are incalculable.'

Read on.

FANCIE.

**SHARROWVALE ROAD.
0114 266 7238.
FANCIE.CO.UK**

Is it hyperbole to describe the act of eating a cup cake as 'one of the greatest experiences of my life'? Perhaps. Nonetheless this was the testimony of a friend after visiting Fancie on Sharrowvale Road. I was intrigued.

This quaint wee shop is both airy and immediately welcoming, and brings a contemporary feel to the tradition of tea and cakes. These cakes truly are of a texture and moistness that their batch-baked counterparts could only fall asleep dreaming of. I'd also recommend trying one of their 'Our cow molly' milkshakes, produced using locally-sourced milk only.

I wouldn't describe myself as a 'person who likes cake' per se - but there are cakes, and then there are Fancie cakes.

THE VINE.

**160-162 CEMETERY RD.
0114 276 8920.**

We've mentioned the Vine a couple of times in recent issues and with the closure of Dulo (also on Cemetery Road) it seems ever more important to get out there and support the truly individual spaces in Sheffield.

The Vine is an institution and on every party head's wally map - as it is on ours. Located between the Eccy and London roads, the Vine has been providing platforms for local soundsystems, musicians, pool players and pirates for as long as we can remember.

There are good days to be had in this absurd summer sun, and the Vine is well equipped with massive, sweet wooden decking outside for beer rays, a pool table inside, regular events and all day BBQs galore.

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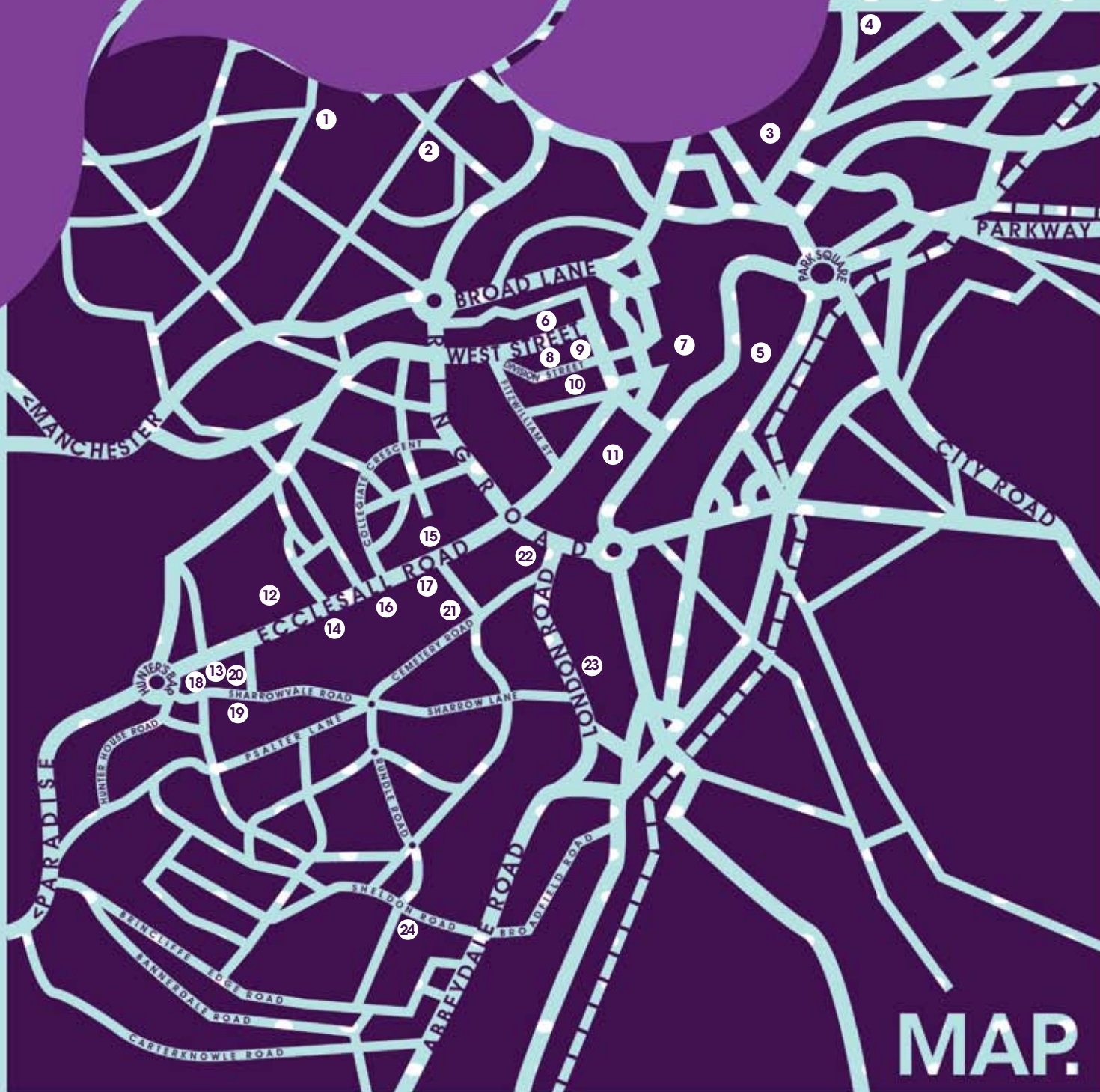
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4. LAB 13.
5. HALLAM PRINT.
6. GUSTO ITALIANO.
7. THOU ART.
8. RARE N' RACY.
9. IDEOLOGY.
10. CORPORATION.
11. PLUG.
12. HEARTBREAK PRODS.

13. MISH MASH.
14. FAMOUS SHEFFIELD SHOP.
15. FESTIVAL OF FUN.
16. KUJI.
17. POMONA.
18. FANCIE.
19. SHARROWVALE LAUNDERETTE.
20. GREEN STEPS.
21. VINE.
22. DULO.
23. CREMORNE.
24. OLD SWEET SHOP.

KEY.